# The Musical World.

(PUBLISHED EVERY SATUEDAY AT NOON.)

A RECORD OF THE THEATRES, CONCERT ROOM, MUSIC, LITERATURE, FINE ARTS, FOREIGN INTELLIGENCE, &c.

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### HER MAJESTY'S THEATRE.

RESUMÉ OF THE SEASON.
(Continued from our last.)

Tuesday, May 4th, was a lucky day for Mr. Lumley. The stars had warred against him with cruel persistence up to this moment; but the appearance of a new meteor in the heavens changed the face of things entirely—the fortunes which had been ebbing for a long season, by a sudden impetus began to flow, and a golden tide set in for the old Opera.

Loud and long were the flourishes of trumpets that heralded Jenny Lind, the northern songstress. Great and various were the expectations formed, and dense was the mob that filled the theatre to the roof, on that exciting and long-looked-for 4th of May, when the "Swedish Nightingale," as the poets of the press are wont to style her, warbled her first notes in the ear of grey-eyed England. The opera was Roberto il Diavolo, Meyerbeer's Robert, done in Italian, and, we must aver, done in more senses than one. Of all the sins which may be laid to the charge of Mr. Lumley, the heaviest and the least to be forgiven (by the worshippers of Meverbeer) was the manner in which this French "chef d'œuvre" was mangled and mutilated, upon that memorable night. Had "the illustrious Meyerbeer" been present, he would have torn his hair and rent his garment. Excepting Staudigl, who took his ancient part of Bertram, Mdlle. Jenny Lind, whose Alice is almost her best performance, and Gardoni, who can never be indifferent, though he may not be always what we should wish to see him, not one of the artists was anything like perfect. We shall not easily forget poor Fraschini in Roberto, and poor Madame Castellan in the Princess, and poor Balfe, who had to use all his energies to drag his "incapables" of the band and chorus through the mazes of the most capricious and inscrutable of scores. Nor shall we lightly unremember the huge gaps and grimly gashes that disfigured its proportions, which, though fair they never were, have a certain shape and seeming of their own, that befit them better than any other. Nevertheless, in spite of a laxness of conscience in respect to the despoilment of a popular composer's work, for which the annals even of Her Majesty's Theatre can scarcely find a precedent, the success achieved by Jenny Lind, the heroine of the night was so immense that all minor matters were swallowed up in the vortex of the one excitement. How much better would it have been, however, to have given Meyerbeer's work in its integrity, and by dropping the after ballet, evade the inconvenience of prolixity. Had the original dancers of the second and third acts been retained, and given with appropriate completeness; had Cerito personated the Abbess instead of Rosati, adding the weight of her brilliant talent to the importance of the representation; had the scenery, costumes, and machinery been as soignée and gorgeous, as they were slovenly and mean,

Roberto il Diavolo might have served very well (as in Paris) for one whole evening's entertainment, combining the attractions of opera, ballet, and spectacle. In overlooking this self-evident expedient, the sad deficiency in managerial wisdom was evinced, which we have had such frequent cause to rate, the consequences of which, on this occasion, were solely averted by the unexampled sensation produced by Mdlle. Jenny Lind. For a full account, however, of the proceedings of this eventful 4th of May, let us refer our readers to the Musical World of Saturday, May 8th, where they may peruse and be satisfied. There we have set down, in appropriate terms, the very opinion we entertained at the time of Mdlle. Lind's Alice, which, both in a histrionic and a vocal point of view, we were moved to praise enthusiastically; and we much doubt, if we were to witness it again to-night, whether our favourable sentence would need one jot's abatement.

The next morning, and the following Sunday, the papers were fluent in apostrophes to the rare and unparalleled perfections of the "Swedish Nightingale." The Chronicle's solitary grumble was as one small cloud in the blue immensity of heaven. Folks regarded it as a curious phenomenon, but said, "There will be no rain!" Roberto il Diavolo was twice repeated, and Mdlle. Lind's triumph over the popular mind

Between the third performance of the Swedish vocalist and her appearance in a new character, there was a representation, consisting of L'Elisir d'Amore, and a variety of ballet performances. The desolate appearance of the house demonstrated the influence of the Lind-mania in another light. The absorbing interest attaching to the performances of the new-comer had robbed everything else of its attraction, and even the "incomparable Lablache," in one of his best parts, failed to draw any one to the Opera.

On Thursday, May 13th, Mdlle. Jenny Lind appeared in La Sonnambula. Amina was reputed her best part, and the sensation she produced completely justified the verdict of report. In our old experience of operatic matters, we can recollect nothing at all comparable to the furore of the crowd on this particular occasion. We have already spoken of Gardoni's Elvino, which had an additional means of exposition, in the duet at the end of the first act, judiciously restored by Mdlle. Lind, all the Aminas, since Malibran, having omitted it. After three performances of La Sonnambula, which attracted overflowing audiences, hundreds of persons being nightly refused admission, Roberto il Diavolo was given for the fourth time, its vogue renaining undiminished. Meanwhile the ballet had sustained a loss in the charming Marie Taglioni, whose popularity had grown ever since her first appearance, and who made her adieux on Saturday, May 15th. The arrival of the admirable Carlotta Grisi, however (announced in

the Musical World of May 22nd), was soon to compensate for

this deprivation.
Saturday, May 22nd, was memorable for the rentree of Carlotta Grisi, after an absence from Her Majesty's Theatre of an entire season, during a part of which she successfully laboured to prove that, while Her Majesty's Theatre was open, the greatest dancer in the world was performing at Drury Lane Theatre. Carlotta's reception was worthy of her merits. She appeared in one of her most charming parts-Esmeralda-

and all the old enthusiasm was renewed.

On Thursday, May 27th, Mdlle. Jenny Lind appeared in a third part—Maria, in La Figlia del Reggimento—and though her reception was hardly so triumphant as in the Sonnambula, created a very marked sensation, which in each subsequent performance of the opera, was more strongly confirmed. The other parts in La Figlia were supported by Gardoni, F. Lablache, and Madame Solari-how well our readers know already. In this opera the band and chorus were, perhaps, more successful than in any other during the season. Balfe had trained them admirably. But it was the song of the swan - every subsequent work produced, presenting these necessary adjuncts of an operatic company, in a more disadvantageous point of view.

On Saturday, June 5th, after the fourth performance of La Figlia, Carlotta Grisi appeared in another of her most favourite ballets-Giselle-one act of which was performed. For an account of this, see the Musical World, June 12th,

which also contains our critique on La Figlia.

Tuesday, June 15th, will long be remembered as the epoch of Mdlle. Jenny Lind's first failure in England. The part of Norma was not only out of her sphere, but beyond her strength. The Queen, however, had commanded the opera, and we are inclined to think that the "Swedish Nightingale" only yielded to stern necessity in thus venturing to tread upon the domain of the magnificent Grisi, with whom, in such a character, it is mere drivelling to compare her. We entered at length into the subject in the Musical World of June 19th. inveighed against the inefficiency of the entire performance, which had nothing but Lablache's Oroveso to redeem it from total condemnation. Nothing could have been worse than the Adalgisa, except the Pollio (Fraschini); and as the Norma was only a very few degrees removed from either, the inadequacy of the whole may be easily imagined. We cannot quit this subject, however, without referring to a letter, dated Chaudefontaine, Sept. 8th, 1845, from the pen of the Editor of this journal, which appeared in our pages some time after the celebrated Beethoven Festival, at Bonn. The following is an extract :-

"It is not true that Jenny Lind goes to England, or that Meyerbeer's Camp of Silesia will be produced at Drury Lane. I have the information from Meyerbeer himself. I was somewhat disappointed with that celerated vocalist, whom I heard in Norma, at the theatre at Cologne. My impression was, that she could in no way be compared to our own Adelaide Kemble. Her reception was enthusiastic, but as the Opera advanced, the applause became cooler and more cool, and at the conclusion the encore to the final aria was successfully opposed. Jenny Lind was, however, recalled before the curtain—as she was after the first scene in the opera—but what a difference in the zeal and unanimity of the audience! The first call was general, the last proceeded from the friends of the young artist. The other performers in the opera were indifferently indifferent. Our own at Drury Lane are better. The orchestra is tolerable, but played too loud throughout. The opera of Norma never appeared to me more insipid, thresome, and unmusical. In thus expressing my disappointment, let me say, that I prefer reserving my opinion till another opportunity occurs of better estimating the powers of a vocalist so celebrated as Jenny Lind in a complexity of their in a feeble Lind in so musical a lard as Germany. One hearing of her in a feeble opera is not enough. Moreover, Meyerbeer's high opinion of the young artist cannot be so easily disdained—and to conclude, her voice is of ex-

ceeding beauty, and of great compass in the higher department, albeit in power (as it seemed to me) somewhat deficient. The house was crowded to the ceiling. Jenny Lind is re engaged at the Grand Opera, Herlin, at splendid terms. Her present engagement will expire November 1, 1846, splendid terms. Her present engagement will expire November 1, 1846, from which period she is re-engaged for three years at 25,000 thalers, (nearly 4000 pounds) a year, and 50 thalers, (something less than 8 pounds) extra, for every performance. Besides which, she is entitled to a congé of two months annually, which the direction of the Opera is at liberty to purchase for 1500 thalers, (two hundred and twenty-five pounds). This is the largest salary ever guaranteed to a German vocalist. In person Jenny Lind is nothing remarkable. A fresh, healthy young woman, with a good figure, and that is all. Adieu."

On the Thursday following, June 24th, a miscellaneous performance took place, which comprised several operatic and choregraphic selections, besides a miscellaneous concert, in which some of the principal artists of the company took part, and Madlle. Lind, besides singing some Swedish national airs, took part in a comic duet, "La lezione di canto," with Lablache, and in a quartet from Haydn's Creation, with Castellan, Gardoni, and Staudigl. Although Madlle. Lind was wonderfully well received, this kind of performance was warmly condemned by the Daily News, generally a staunch supporter of Mr. Lumley's establishment.

Saturday, June 26th, was remarkable for the production of Les Elemens, a choregraphic divertissement, composed by Perrot, in which Carlotta, Cerito, and Rosati appeared, as Fire, Air, and Water, and Mdlles. Casan, Honoré, James, and Thevenot represented Earth. The divertissement was worthy the reputation of the author of the Pas de Quatre and Le Jugement de Paris, and was immensely successful.

On Tuesday, July 6th, an off-night, an attempt was made to revive Verdi's I Lombardi. Madame Castellan, Gardoni, Coletti, Bouché, Corelli, and Madame Solari were included in the cast, and there was some good scenery by Marshall. But though Gardoni was admirable, Coletti exceedingly efficient, and Madame Castellan graceful and pleasing, the general slovenliness of the execution, united to the utter insipidity of the music, secured a fate for the opera of which it was fully

deserving. Its failure was indisputable.

On Saturday, July 17th, the great Taglioni made her rentrée, and joined in the famous Pas de Quatre, with Carlotta, Cerito, and Rosati. The latter was an inefficient substitute for Lucile Grahn (whose sudden disappearance from the programmes gave rise to so many curious speculations), but in other respects the Pas de Quatre was as effective as of yore, and Taglioni's welcome, was unanimous and enthusiastic. On the same evening, I Lombardi was essayed for the second time, but Castellan was indisposed, and the dissatisfaction of the audience was even more clearly expressed than on the first night. No subsequent attempt was made to impose

I Lombardi upon the subscribers.

The new opera by Verdi, announced in the prospectus, was produced on Tuesday, July 20, under the title of I Masnadieri. The Queen and Prince Albert were present; the composer presided in the orchestra (much to the dismay of the performers); Jenny Lind, Gardoni, Lablache, Coletti, and Bouché were included in the cast; the house was crammed to suffocation; there was a disposition to encore everything; Verdi, and the principal singers (who, Jenny Lind and Gardoni especially, exerted themselves most anxiously,) were recalled at the end of the first and third acts; and the opera failed entirely. Our opinion, confirmed by subsequent representations, led us to pronounce I Masnadieri one of the worst operas ever written, even by Verdi. After the second representation the composer left England, disgusted with the English, with the artists of Her Majesty's Theatre, and (we have little doubt) with himself. The annals of the Opera

record no more disastrous a failure than that which attended this £1000 opera—one of three new works to which the prospectus pledged the management, and the one of the three which was the most indifferent to all the world. It was, however, the fifth part essayed by Jenny Lind in this country—a fact which brought many persons to hear it, who would otherwise have been scared away by the mere name of Verdi.

Mdlle. Jenny Lind appeared in her sixth character on Saturday, August 14th—Susanna in Le Nozze di Figaro. Our account of this experiment is of so recent a date that we need not enlarge here upon the subject. We believe that public opinion sided pretty unanimously with our own, in pronouncing it the second failure of the "Swedish

Nightingale."

Meanwhile the ballet department was enriched by the revival of Le Jugement de Paris, in which Perrot (the author), Taglioni, Cerito, and St. Leon sustained their old parts, and Rosati and Petit Stephan attempted to supply the places of Lucile Grahn and Louise Taglioni. With the exception of these last inconveniences there was nothing to interfere with a revival of the brilliant success which rewarded this charming divertissement on the occasion of its first production in 1846.

On Saturday, the 28th ult., the last night of the season, an immensely crowded house assembled to listen to La Sonnambula, in which Mdlle. Jenny Lind was received with even more enthusiasm than on any previous occasion. The tumult was positively infectious, and without entirely sharing the feelings of the crowd, we found ourselves unconsciously aiding its practical expression. After the opera, the National Anthem was sung by the entire company. The ballet of Le Jugement de Paris completed the entertainments.

(To be concluded in our next.)

### MUSIC AT MARGATE.

(From our own Correspondent.)

AGREEABLY to promise, I write to state that the concerts at the Town Hall, under the direction of Mr. Gardner, have been extremely well attended. In addition to the warblings of Mrs, A. Newton (who is a great favourite here), we have had Mr. J. L. Hatton, the talented composer, pianist, and vocalist, who has favoured us with several comic, as well as classical effusions. His singing of Handel's "O ruddier than the cherry," and his own song, "Revenge," composed for Staudigl, has been duly appreciated by the audience. Mr. Bradley and Mr. Gardner have performed solos on the violin and violoncello, with the greatest success; and the efforts of Messrs. Wells, Davies, and Tayleure, on the flute, cornet, and pianoforte, have afforded the highest satisfaction; while the urbanity, tact, and activity of Mr. Mott, the M. C., have gained for him the golden opinions of the disciples of Terpsichore, "who foot it featly" every evening after the concert.

Mr. Hatton having left us to go on a tour with Madame Grisi, Mario, and Tamburini, through the West of England, has been succeeded by Mr. G. Buckland, who sings some of John Parry's songs in a clever manner. The veteran Sinclair has had a very fair season at the Tivoli Gardens, and his singing is much applauded for "Auld lang syne." have had Mrs. Glover at the theatre, playing some of her favourite characters with great success. The German band on the pier, and Jenny Lind on the jetty, continue to attract crowded audiences, especially during the recent moonlight nights. Railway trains run to and from Ramsgate every half-hour during the day, at a very reasonable charge, which the visitors at both places constantly avail themselves of.

The Bellman.—I gave you a sketch in my last of the renowned Thomas Phillpott, our town crier, of whom, the talented author of Paul Pry (among many others) has deigned to write. I extract the following from the little book sold by Phillpott, written by a cockney visitor some years ago:

"Margate Bellman, loud of tongue, Woice sonorous, vond'rous lung; Pilferer of my morning's rest—Yhy vak'st thou me, vhen I am blest Vith dreams of vich, nor woice, nor bell, The drowsy ecstasy can tell? Go down High-street, and to the Pier, But to the Terrace come not near, Until the sun his beams has laid Full on the dazzling Esplanade; And cits, like me, aristocratic, Have reach'd the parlour from the attic. 'Tis werry vell, ven ve're in Lunnun, To have the cries our ears a dunnin; But ven at Margate, ve retires—'Tis ease and quiet ve desires.'

Mr. Phillpott had occasion to pay London a visit not long ago, and, as an especial favour, he has favoured me with a copy of his inspirations and disasters during the voyage by the Prince of Vales—" Methought (said he) that the Muses wisited me as soon as I got on board, and that one on 'em addressed me thus:"—

"Avake! old Phill, and tune thine liar,
For thy effusions, ve admire;
See, see, the vaves are mounting high—
But thou appearest to be dry;
Come, come vith us, here down below,
And ve viil treat thee vith a go.
I vent—but ah! how shall I tell
Vhat artervards to me befell?
I guzzled brandy, gin, and beer,
And then I felt inkommon queer;
I could not drink another sup,
In short, vith me, 'twas soon all up!
Thatia laughed—Erato smiled;
But great Apollo, ever mild,
Some pity took on poor old Phill,
And kindly bade me to sit still;
But ah! I could not—up I got,
And into a lady's cap, I shot—
But vhat, I really cannot say;
For down I fell, and there I lay,
Dead as a donkey, all the day."

### MORAL.

Ye ladies fair, I pray take care,
To Lunnun vhen you go,
Remain above, and do not move,
Nor wenture down below;
Lest gin and beer should make you queer,
And likevise make you hill;
For ah! I k know, with me 'twas so—
Take varning by old Phill.

### (Tingle-ting.)

Two splendid boats to-morrow sails, The Villiam and the Prince of Vales 1

That Mr. Phillpott possesses what is termed a musical ear, is evinced in his crying; his bell sounds the note C, third space, and he invariably chants his sayings and doings in that key; and, when on high days and holidays, he done his cocked laced hat, he takes it off in a graceful manner by the front peak, and with "Woice sonorous and vondrous lung," concludes his harangue with "God save the Caveen!"

Yours, &c.,

HARMONICUS.

Marine Terrace, August 30th, 1847

### MUSIC AND FLORICULTURE.

(From a Correspondent.)

MUSIC AND FLORICULTURE .- The birthday of His Royal Highness Prince Albert was celebrated at Sudbury, in Derbyshire, on the 26th inst., at the gardens of Mr. Holmes, who not only had a splendid exhibition of plants and flowers, but also a great musical treat for his patrons and friends. Mr. J. Balsir Chatterton performed three fantasias on the harp, in his unrivalled style of excellence, and also several duets for harp and pianoforte with Mr. W. H. Holmes. Mr. Holmes, senr., sang songs by Callcott, Mendelssohn, and Mozart, in style. Mr. Noble performed a solo with great success, and in a duet for two pianofortes with Mr. W. H. Holmes, gained great applause. A fantasia, composed expressly for the occasion, and performed by Mr. W. H. Holmes, gave great satisfaction. The whole concluded with the National Anthem. The gardens are delightfully situated on the banks of the river Dove, surrounded by very beautiful scenery. There are several specimens of flower gardens in different styles, connected by pleasure-grounds and shrubberies. There is also an interesting ruin, composed of portions of an old church collected by Mr. Holmes, and being nicely covered with ivy, would lead a stranger to imagine that it had been standing there for centuries. There was a great attendance of the nobility and gentry of the neighbourhood, and the day being very fine, the scene was extremely animated. Flags were placed on the tops of the highest trees. The church bells rang a merry peal, and the pretty village of Sudbury was all gaiety by the throng of carriages going to the gardens.

### A Treatise on the " Affinities of Gothe."

IN ITS WORLD-HISTORICAL SIGNIFICANCE,

DEVELOPED ACCORDING TO ITS MORAL AND ARTISTICAL VALUE. Translated from the German of Dr. Heinrich Theodor Rötscher, Professor at the Royal Gymnasium at Bromberg.

CHAPTER II .- (continued from page 554).

THE DEVELOPMENT OF THE SINGLE CHARACTERS IN THE "AFFINITIES."

THIS, which we have declared in a general manner from the elements of this character, we will now exhibit in detail. The character of an original over-strong impression, of the power of which indeed the individual as yet gives himself no account, is already stamped on Edward's first utterance respecting Ottilia. Edward, after Ottilia's first appearance, although she spoken a word, says to Charlotte: "She is an agreeable, enter-taining girl," and he is hardly able to free himself from his error, at Charlotte's remark, that Ottilia had not even opened her mouth. at Charlotte's remark, that Ottilia had not even opened ner moun. Although this expression is not brought prominently forward, it gives us a deep insight into the interior of Edward. Ottilia had indeed not spoken, but her whole being, her whole personality, had in an instant sunk so deeply into his inmost soul, had spoken to him with such eloquence, that he took the voice, which he unconsciously heard within, for the expression of Ottilia's words. In this single passage one already sees prefigured the future passion, which darkens for him every clear insight into himself and his moral position, and allows him to view the whole world only in relation to the object of his adoration. These words, simple as they appear, already preclude the notion of a mere kindly sympathy, they are already the expression—prefigured in the germ-of the natural force which entirely encompasses and masters him, of the natural force which entirely encompasses and masters nim, since they rest on an utter resignation to the personality, which, at this very first moment already rules over his being with a power of which he is himself unconscious, and therefore produces this confusion of the image inwardly heard and beheld with an actually spoken word. In our opinion it was of importance by every trait, unprominent as it might be, to indicate the character of a passion going beyond all bounds, and thus at once to place this individuality. individuality on a grade different from that of the Captain and Charlotte.

An inclination which at once announces itself in such a manner soon increases with giant strides and then fully acquires the character of passion. To be with Ottilia, to breathe her breath

willingly to give up\* for her any little firmly established habit and peculiarity, to touch this delicate hand and to be electrically convulsed by it,+ to seize with enthusiasm; every thought of this lovely creature, to see in it more an inspiration than an human notion, and at the same time to perceive that Ottilia's whole personality unconsciously to herself assimilates to his own, down to the most delicate nerves and fibres, in a manner almost enigmatical,—§ all this taken together gives us the most lively view of a tone of mind, for which the world and all existence has interest only so far as it relates to the object of passion. In a situation, in which, so to speak, the whole universe has formed itself into a mirror of the most subjective feeling, in which all relations are only estimated from the point of view of this single feeling, and can therefore be moved out of their true place, even the very fullest expression of this natural force cannot be wanting. the imagination has once sullied the moral relation of marriage, reality can no more oppose a chain to the outbreak. The whole situation in which the complete passionate resigation and return appear for the first time regardless of consequences, does not bear, like that of Charlotte and the captain, the character of a situation brought about by the power of circumstances, quite without the will of the individual, and therefore so utterly surprising to the feelings. It is much more wished and willed by Edward. voice of moral earnest is already deadened in the restless desire after Ottilia, in the urgent wish to see her alone. Ottilia's appearance at the moment, when Edward was quite filled with her the resignation of Ottilia to him, proved to the utmost certainty at the sight of the two manuscripts which have an almost fearful resemblance-this brings Edward's passion to an expression, which breaks through all bounds. In the confession :- "Thou lovest me, Ottilia!" the whole full feeling thrills through him that he belongs for ever to a being, even to the whole compass of his existence, and at the same time nourishes and harbours the root of this being within himself.

The turning point for Edward's whole fate has now appeared the strength of the resistance, which, in some degree, opposed this natural force is broken, the weapons which he took from rendering present to his mind his relation to Charlotte, and from his moral consciousness are laid down, and he is consigned irretrievably to the "will-less" force. The same situation, which warned Charlotte and the captain to summon their moral energy, and thus became a turning point for their moral regeneration, reveals to us in Edward the perfect conquest of the natural force of feeling on the moral idea, of which the last power of resistance is broken. prominent, first sign, which showed, that Edward was on the point of losing himself entirely, and of fully overturning the position he has hitherto maintained with the world and his relations, is by this moment brought to fulfilment. "From this instant," it is written, moment brought to fulfilment. "From this instant," it is written, "the world was changed for Edward; he was no more what he had been,-the world was no more what it had been." tone of mind is now wholly borne along on the wings of passion. Rapture at the certainty that he is loved, yet again, secret uneasiness if he rendered his intention present to himself, penetrates him completely; the pure enjoyment of his feelings is troubled by the remembrance of his relation to Charlotte, which always in-voluntarily obtrudes itself. Already in this restless position of Edward lies the discord of his soul, which unveils to us both the

<sup>\*</sup> We here only remind the reader, how Edward, to whom it was always exceedingly inconvenient and unpleasant, when every one looked into his book, which he read aloud, not only willingly conceded this to Ottilia, but rendered it easy to her in every manner. "Nay, he often made longer pauses than was necessary, merely that he might not turn over, before she also had reached the end of the page."—Dr. Rötcher's note.

† The reader will here, with us, think of the beautiful description, when Edward alone with Ottilia strays into a thick brushwood between mossy stones, conducts the lovely being, and "when she, at an unsafe spot, seized his outstretched hand, could not deny that it was the most delicate female being, that had touched him." The whole following passage represents this commencing passion in the most delicate manner.—Dr. Rötesher's note.

‡ We have here in n ind the manner in which Edward receives a proposal of Ottilia's for altering the plans. "She is right!" cried Edward, "how was it possible that that did not occur to us. And when the captain really thought to adopt it he could not conceal his triumph at the fact that the thought was Ottilia's; he was as proud of it as if the invention had been his own."—Ibid.

§ 10 this belongs the wonderful manner in which Ottilia managed to fit a piece of music to Edward's style of playing. "Yet this is not the right expression, for Ottilia seemed to have learned the sonata only in the way in which Edward accompanied her. She had made his faults so completely her own that a sort of living whole was the result."—Ibid.

impotence of his moral consciousness, and the impossibility of freeing himself altogether from the root of his moral existence. And hence this tone, in which there is no pure joy, appears to us as the beginning of a punishment following along on the foot of mult

The further process of this tone gives us now the picture of a heart which is more and more torn, of a disquiet, and a dread of self-contemplation, which become boundless; of a pain which rises even to the point of dissolution, and which in this nuhappiness also renders present the shattering punishment awarded to a deficiency of moral energy. Whoever at such a sight still expects a chastisement from without, whoever does not see in it the most powerful punishment, must belong to a very sensual point of view, which always desires to see a crime atoned in an external manner. But against such a requisition it is impossible to contend, as it has already shown itself incapable of comprehending the powers of

consciousness. Let us now follow this increasing punishment, which is revealed in Edward's consciousness. "Edward's inclination was boundless. As he desired to appropriate Ottilia to himself, he knew no limit to resigning, giving, promising." With what frightful effect must we at this moment, be struck by the warning voice of his wife, because it shows him a situation which he would willingly have concealed from himself, and because she shows him that mirror of his interior from which he chiefly hoped to hide it. Hence his embarrassment in replying, his shudder at the thought of parting from Ottilia, which is suggested to him, and the utter want of confidence in the amiable words of his wife, which, his mind gloomy with passion, "looked upon as artificial and according to a fixed plan to separate him from his happiness for ever." How much in this suspicion is the feeling of guilt concealed within him, since instead of retiring into himself, he comes forward with this wounding distrust in his wife. How insupportable is the thought of a removal of Ottilia from the place, which, as it were, had been sanctified by her for Edward, how overwhelmingly his feeling swamps every consideration, is shown by the letter, which immediately follows the conversation with Charlotte, and in which he is compelled to make the humiliating confession of his unbounded passion, and own the impotency of his moral strength in his demand to see honor paid to his pains and wishes. In this step is also manifested great self-delusion and self-deceit. Edward makes the plan of laboring for his recovery dependent on an acknowledgment of his lancy and his wishes. He himself is aware of this contradiction when he sees it written down. He now first perceives his disconsolate condition, and restlessly quits his house. Here is already shown the flight from himself, which self-delusion has represented to him, though only with faint colors, -as a healing method. But on this very account, during his absence from the beloved being the storm, which is no longer restrained by any obstacle, breaks out

with renewed vehemence.

In this situation, when "his days flowed away in a perpetual wavering between hope and pain, between tears and cheerfulness, between plans, preparations, and despair," he is met by the soothing and encouraging words of Mittler. But in this conversation is only shown the irremediable nature of his passion, since by the warning of Edward it is really only brought to light from its hidden depth in all its extent. Now, when he is removed from Ottilia, his fancy first conjures up before him the whole loss and the whole worth of the beloved girl, and urges him to comprehend in words the fulness of his pain and his happiness. At this instant the whole eloquence of feeling flames up—all powers are at once in blossom. One feels, with this being, that this is the point when all the usual "halfness" of action has yielded to a total resignation to the object—that this is the point upon which the most frightful earnestness of mind has cast itsetf. But here, at the same time, lies the lament-

able peculiarity of this situation—nay, of Edward's whole personality, that in the single region of love, which is able to raise all his powers, and to heighten him to an intensity of feeling never suspected—that here, we say, a hard fate forbids him to pluck the perfect fruit, and turns his energy of feeling—his mastery in all-sacrificing love, into a moral impotency and clumsiness, in the midst of self-limitation. This bitter consciousness that he has thus altogether missed his destination, exhibits him, therefore, in opposition to Mittler's warning, as almost insolent in his passionate perseverance, nay, as embracing pain with a sort of enjoyment, and luxuriating in it.

(To be continued.)

\*.\* To prevent misunderstanding, it may be stated that the copyright of this translation belongs solely to the translator.

### SONNET. No. XLIX.

Are we then parted? Is the magic chain,
Which both our hearts so potently entwin'd,
That we could hold soft converse, mind to mind,
Without a word—oh! is it rent in twain?
Was all our love but an illusion vain?—
The madness of an hour? A fleeting wind,
Ruffling the soul, yet leaving not behind
One trace, but ceasing, ne'er to breathe again?
No, no—that was a passion far above
Oblivious pow'r,—a flame that nought can smother,
Though it has lost the sting of agony.
Thou'rt still the image of the purest love;
And though, perchance, I e'en might love another,
'Twould not be with that love I felt for thee.—N.D.

### AN ANALYSIS OF THE HUMAN VOICE.

Compiled by FREDERICK WEBSIER, Professor of Elecution to the Royal Academy of Music.

(CONTINUED FROM PAGE 524.)

LET us consider another condition of the radical and vanishing movement. We have viewed the concrete of the voice only in its rising progress. There is a similar glide in a downward direction through all the intervals of the scale. To illustrate this subject, as regards the speaking voice, we must consider that the scale is designated numerically in its downward, as in its upward progression, the like number of degrees constituting intervals of the same name in either direction of pitch. To express this descending relationship, music employs the terms-a second, a third, a fifth and an octave below; whereas for the intonations of speech I shall use the adjective term downward or falling to denote the direction of the scale. Referring to the mode of illustration formerly proposed, if the bow be drawn whilst the finger is moving continuously from the eighth place on the string to the first, it will produce the concrete descending sound of the octave. And in like manner, by taking other parts of the scale as the commencement of a descending course, all the other downward intervals may be made. Now in order to exemplify this on the voice, we must suppose the descent to be made by stress applied at the extremes of the several intervals in order to render them perceptible, as illustrated by the sixth diagram, representing the rising progression. Then taking alternately a and e for a descent, and beginning with a in the octave, the concrete transit through e to the seventh will be the downward concrete semitone. Having in the same manner made the concrete transition from the second to the first degree with the stress on the e, in its lower extreme, -in order to make its effect obvious to the ear; then in imitation of this effect, and omitting the stress, if the concrete a be uttered without emotion and with a complete fall of the voice, as if it were the close of a sentence, the downward concrete tone will be heard on a with all the properties which belong to the radical and vanishing movement, in the rising direction; with this difference, that the fulness of the radical, if it now may be so called, is at the summit of the tone, whilst the vanish equally diminishes to the lower extreme of this interval, the e faintly ending there. And in this way, by executing the downward concrete from the third and fifth, and eighth degree of the scale respectively to the first, without its terminative stress, we

<sup>\*</sup> He had, already, on the occasion of the secretly begun correspondence with Ottilia, been unable to conceal his confusion from his wife, while, at the same time, he had heard no warning voice, in the chance which put into Charlotte's hands, the paper which he had let fall. The feeling of guilt particularly shews itself in his reserve, and in the painful tone of mind before his wife and friend, as well as in the forced liveliness under which he conceals his disatisfaction with himself. "The quiet reproach which he was forced to make to himself on this point, was unpleasant to him, and he sought to help himself through by a sort of hamour, which, as it was without love, wanted even the ordinary charm."—Dr.Rötscher's note.

shall have the downward radical and vanishing third, and fifth, and octave. The downward movement is likewise made in the discrete progression. This may be readily shown on the piano or other instruments with a scale of fixed degrees, by sounding in succession the extreme notes of the required interval: and, on the voice, by a unison imitation of these instrumental sounds upon vowels or syllables; thereby proving the existence of a downward discrete octave fifth, third, second, and semitone. He who is acquainted with the musical scale, but who has not yet looked upon it in reference to speech, may ascertain the upward intonation of the tone and of the semitone, when made on a vowel sound, by comparing their effect with that of the beginning and of the end of the rising scale. And in like manner he may know the downward course of the semitone and of the tone, by comparing them respectively with the beginning and with the end of the descending scale. Every one knows a plaintive expression in speech, therefore it is easy to recognise a semitone. And I have full confidence in asserting, that before the attentive and qualified reader has full full this essay, he will have no more difficulty in discriminating every other important interval of the rising and falling movement. In describing the rising radical and vanish of a tone, I contradistinguished the equable concrete of speech from the protracted radical and the protracted vanish of that same interval. But it will be shown hereafter that Song employs a similar mode of intonation on wider intervals; that is, the protracted radical and protracted vanish are used in continuation with a following or a preceding concrete of wider rising intervals; and the like protracted notes are joined respectively to the summit and to the foot of the wider concretes in a downward direction. I have thus endeavoured to describe one of the most important functions of speech. There is a peculiarity in the into-nation of the human voice which has never been copied by instru-mental contrivance. The sounds of the horn, flute, reed, and musical glass may each equal and even surpass in quality a longdrawn vocal note; but there is still something absent that designates them as instruments. It is the want of the gliding concrete, the lessening volume, and the soft extinction of the yet inimitable vanishing movement. An illustration by the following diagram may, perhaps, facilitate the comprehension of the foregoing descrip-For this purpose certain parts of the musical notation are employed. The lines and spaces denote places of pitch; the proximate succession of line and space being that of a second or tone. These lines and spaces differ from the staff of the musical system, the latter being founded on the diatonic scale denotes, in certain places, the integral of a semi-name. certain places, the internal of a semitone :-



Whereas the lines and spaces of the notation for speech signify always the succession of a tone, except when otherwise specified. The full black marks on these lines and spaces, with their issuing and tapering appendages of various extent, represent the opening fulness, direction, interval and diminution of the radical and vanishing movement. The whole of this notation being mere metaphor, there is no meaning in the curve given to the sign of the vanish. In that, as formerly remarked, the eye only has been consulted. Time here is represented as in music: the opea cllipse signifying the longest; the black head with a stem, the fourth of it; this head with its stem marked at the extremity by one and two hooks, each successively the eighth and sixteenth

of the open ellipse. Except for the prolonged radical and vanish, it is not my intention to use the notation of time in this essay. The subject has been well analysed and clearly arranged in music, and the application of its well-contrived symbols to speech, when desirable, will not require much ingenuity or labor. In are not here represented either the minor third or the semitone, since their modes of delineation may be easily understood from the picture of the other intervals. The reader must not be discouraged by the seeming difficulty of the forgoing distinctions. I have here laid down, as a course of instruction, the very train by which these phenomena were discovered. They were not seen at a glance. The first views were full of indistinctness and doubt, greater perhaps than a quick student may experience from the descriptions in this section.

(To be continued.)

### JENNY LIND! JENNY LIND!! JENNY LIND!!!

As Jenny Lind is all the rage we have taken the trouble to collect the paragraphs underneath, which we have gathered from various sources. We trust this will be an excuse for offering nothing of our own upon the subject.—Ed. M. W.

No. I.—(From the Journal des Debats.)—" JENNY LIND AND THE FRENCH OPERA.—This celebrated cantatrice is very decided not to come to Paris. She fears she is deficient in strength for the grand lyric drama. The reserve with which the English public have received her in Norma has inspired her, it is said, with this distrust, which shows at once her modesty and the firmness of her character."

No. II.—(From the Manchester Courier.)—" Mademoiselle Lind sings at two concerts at Norwich, receiving one thousand guineas for the engagement." (1)

No. III.—(From the Examiner.)—" PRESENT TO JENNY LIND.—A superb testimonial has been presented to Jenny Lind by Mr. Lumley, 'as a tribute or respect for her genius and noble qualities, which have secured the enthusiastic admiration of England.' The entablature which contains this inscription records her arrival in England on the 17th of April, 1847, and her first appearance at Her Majesty's Theatre on the 4th of May, 1847. It is of pure silver, dead and bright, nearly three feet in height; the composition consists of a pillar, wreathed with laurel, at the foot of which are seated three draped figures, representing Tragedy, Comedy, and Music; standing on the pillar is a figure personifying Genius. The subject has been treated with great skill; the figures are beautifully modelled; and, taken altogether, it is perhaps the purest work of art of its class that has ever been produced in England. It has been manufactured by Messrs. Storr and Mortimer. We cannot at present name the artist to whom the merit of the production belongs; but it is one that should be made known, for the achievement does him high honour."

No. IV.—(From all the Papers.)—"ANECDOTE OF JENNY LIND—When this celebrated songstress first came to England she received a command from the palace to assist at Her Majesty's concert. Her agreement with Mr. Lumley, however, did not permit of her singing anywhere except at the Opera House, and she was compelled to say as much in reply to the Queen. Jenny, however, was much mortified at being compelled to refuse the Sovereign of the country in which she was about to make her debut, so she made up her mind to explain to our gracious Queen, in person, why and wherefore she was obliged to act in violence to her own wishes, but to the letter of her agreement. Ordering her carriage without thinking of form or etiquette, off she set for Buckingham Palace; but, as may be supposed, the officials required her to give some intimation of who she was. This she was unable to do, but, giving her card to one of the attendants, she entreated that it might be conveyed to the royal presence. This, also, was refused at first, but one of the higher authorities happening to hear of the stranger's request, took upon himself the responsibility, and Jenny Lind's card was placed before Her Majesty. No sooner did she see Jenny's name than she exclaimed, 'Admit her by ell means." Jenny was accordingly ushered up, and entered at once, in the most natural way in the would, to explain that it was no fault of hers not singing at Her Majesty's concert, and she was so unhappy lest Her Majesty should think her to blame, that she considered it better to call in person. This and much more was said, in a manner so nature, yet respectful, that the Queen was quite gratifled, and promised to be a friend to her while she remained in England. Jenny then withdrew, delighted with her reception, and determining upon 'doing her very best' when arrangements should be made with the manager for her professional appearance at the palace."

No. V.—(From the Liverpool Albion.)—"Her Majesty's Theatre has given fourteen operas during the present season, and whatever imperfections might belong to their detail were nearly all unthought of by the multifude and forgotten by the fastidious in admiration of the unique excellence of Jenny Lind, to whose otherwise innumerable merits must be added the invaluable though involuntary one of stimulating her great opponent to such exertions as to render the Grisi of this year a positive movelty compared with her former self. Doubts are expressed as to the Nightingale being as much of a favourite this 21st day of August as she was on the 4th day of May last; but it is admitted on all hauds, that Grisi is much more so now than on the 6th of April, when she opened in Semiramide in a style she had never previously equalled. How far this relative popularity will progress or recede next year, should the Swede be here, it is difficult to say; but meanwhile the public ought to be called upon to provide all newspaper writers with the handsome compensation for the withdrawal of Jenny, and their consequent deprivation of one of the most fertile topics that ever yet presented itself to those whom a remorseless fate compels to fill up a certain space no matter whether they have anything to put into it or not. Some of the metropolitan shopkeepers too will be heavy sufferers by the flight of the Nightingale, for now that she is off there is no knowing what is to become of the enormous stock of Jenny Lind toothpowder, and Jenny Lind everything, staring one in the face in every nook and corner of London where it is possible to ask anybody to buy anything."

No. VI.—(From all the Papers.)—"Among the latest arrivals of vessels from foreign parts is one named the Jenny Lind, from Miramachi, with a cargo of wood goods, thus evincing the spread of her fame and genius to countries far away from the scenes of her triumphs."

No. VII.—(From a Correspondent.)—Sir,—I take the liberty of contradicting two statements which appeared in a letter of your last week's journal, respecting the concert given to Mademoiselle Jenny Lind at Birmingham. Your correspondent asserts, first, "that the streets were thronged to get a gimpse of Jenny Lind the night of the concert," and secondly, "that the Town Hall was crammed to suffocation the evening of the concert." As an inhabitant of the town and a visitor to the concert, allow me to assure you, that the Town Hall was barely three parts full; and that the streets were by no means crowded by people to see Jenny Lind. The streets presented no more thronged appearance than on any other night.—I remain, sir, yours, &c.

FAIR PLAY.

No. VIII.—(From the Correspondent of the Morning Herald, Manchester, Sept. 1.)—I regret to learn that this interesting vocalist and artiste has been seized with severe indisposition, and is in consequence unable to play at the Theatre Royal to-night, as announced. I have not been able to learn the nature of the attack, but have been informed that it is very severe. She was to have played in La Figlia del Reggimento this evenleg, and La Sonnambula on Friday night; but, in consequence of her illness, to-night's performances is postponed till to-morrow night, and Friday night's till Saturday night. It is announced that the tickets issued for to-night will be available to-morrow night, and those for Friday night on Saturday. Mdlle. Jenny Lind reached this town on Friday last, and played in La Sonnambula on Saturday and Monday, to fair, but not full houses. On both occasions she was rapturously received. The fact of the house not being filled is attributable to the extreme prices demanded, which are, on the average of the different places in the theatre, at an advance of seven hundred per cent. upon the original price of admission. For both Saturday and Monday night tickets were sold at a great discount—in one instance a gentleman bought four guinea tickets for a sovereign. The local newspapers contained a large number of advertisements offering tickets at a discount.

No. IX.—Statuette of Jenny Lind.—(From the Times.)—An elegant statuette of this celebrated singer has been modelled by Count D'Orsay, and may be seen at the establishment of Messrs. D. Colnaghi and Co. Pall Mall East. She is represented in the character of the Figlia del Regginento. The attitude is precisely such as the lady assumes in one part of her performance, and will be immediately recognised. The likeness is good both as to the features of the face and the general outline of the figure. The statuette is about 20 inches in height—a height more appropriate for a sculpture of this class than a whole length figure of life size, which in the costume represented, would have an awkward, if not volgar appearance. The work of the noble artiste will increase his already deserved reputation. It is good in drawing and form and in the detailed portions, and is modelled with an elegance of manner and taste which render it a very pleasing addition to the school of art to which it may be referred.

No. X.—(From the Manchester Guardian, Wednesday, September 1.)— Jenny Lind commenced her long-pending engagement at our Theatre on Saturday evening, in Amina, in Bellini's opera of La Sonnumbula. There was a crowded and brilliant house, by whom the fair stranger was received with a cordial enthusiasm which must have fully satisfied her, familiar as she has become with the unstinted applause nightly bestowed upon her by the audiences at Her Majesty's Theatre. It would be a curious inquiry, metaphysical no leas than critical, to search out the causes of Jenny Lind's brilliant popularity. How is it that, with a physique not eminently characterised by classic beauty and grace,—a voice far inferior to Alboni's (setting aside their different registers) in ravishing sweetness,—with infinitely less fervour and passion than Grisi, and less of executive skill than Persiani,—how is it that Jenny Lind has been able to realise expectations which were perhaps seldom so highly raised in respect of any other singer,—to maintain her powers of attraction,—and, not less extraordinary, to secure professional remuteration upon a scale far exceeding common pecuniary rewards, literary, scientific, or artistical. Perhaps we best avoid the difficulty by saying that she possesses genius, which enables her to fuse all the qualities, mental and personal, which we have indicated above, and thus to embody her dramatic conceptions with a harmony and natural truthfulness in which mustic and acting operate with mutually illustrative force. But there is a charm beyond what even this would account for. Simple earneatness and unstudied grace—a constant and minute attention to the keeping and consistencies of the scene—and a perfect freedom from all the conventionalities and half-mechanical action of the stage—impart an air of freshness to her performance which can only be fully understood by those who have witnessed them. Jenny Lind, as Amina, makes her first appearance in the third scene, the picture of maidenly innocence and happiness, almost oppressed with the sense of her coming felicity. In speaking, some weeks ago, of Jenny Lind's Norma, we endeavoured to give an idea

"The latter, if they've soul, are quite as good, Or better, as the best examples say!"

and sparkling, are powerfully striking. The mouth has an almost fasci-nating eloquence of expression—in which gentleness and love, in all their varied conditions, predominate; and all the joyous emotions of the heart varied conditions, predominate; and all the joyous emotions of the neart mantle the countenance with a changeful and fleeting succession, which charms the eye and the imagination. Her voice is a soprano of rare purity of tone, compact, and of almost radiant clearness. The middle and lower portions of its register are less brilliant than the upper; but this is compensated for by a delicacy and "veiled softness" which denote great power of expression. Like all singers with a purely musical information. tion, she can fill the largest space adapted for singing—the immehse area of Her Majesty's Theatre for instance,—with ease to herself; and she has a perfect control of the voice (the result of careful discipline, superadded to a favorable vocal organization), so that, whether she throws out the notes with a swelling fullness which almost oppresses the ear with its bell-like resonance, or subdues them to a thin, pure stream of melody which, gradually softening and diminishing, at times leaves one in doubt whether we are not listening to tones which the singer has ceased to breathe forth, and which float in the air with an independent existence; whether she is coursing along the scale in semitones, or taking intervals of the most difficult intonation;—whether she is singing the simplest melodial phrases, or overwhelming the subject in a flood of florid embellishment, or an avalanche of roulades, from which it would seem impossible to extricate it for the final resolution;—the most fastidious car is bound to pronounce all faultless and delightful. The air "Come per me sereno" was a gust of melody, with an elaboration of ornament which added beauty and interest to it. We are by no means disciples of the florid school of vocal execution, believing that such matters are best left to the instruments—which can generally "execute" much better than the human voice. But these musical triumphs owe much of their grace and all their dramatic force-to the admirable acting of Jenny Lind; and whether it is the scene where she invites her foster-mother to share her oy-her look of blended affection and maidenly modesty cast upon Elvino as he presents her the violet-pledge of love and fealty,embarrassement with which she receives the marked attentions of the young and gallant Count Rodolph, the strictest canons of acting, in all that respects both principal and by-play, are complied with. Charming, too, for its mingled archness and grace, combined with exquisite musical playfulness, was the scene where she parts with Elvino for the night. Who can forget the ecstacy of love conveyed in the final "Addio !" as given by the two lovers.

The next point that we shall touch on is her fine discrimination in the first sleep-walking scene, where she enters the Count's chamber, and finally retires to his couch. The restrained acting is in strict keeping with the peculiar mental condition of somnanbulism; and the vocalization was wonderful for its expressive delicacy and beauty. When

uttering on her knees her vows of love and constancy, her sotto voce execution, without a single ornament, was the perfection of simple expression; and her final note, as she gently sinks on the couch, prolonged and attenuated until "nothing lives 'twixt it and silence'—the very realization of innocence and peace—imparted an almost sacred character to the scene. The finale to the first act, when Amina is discovered and charged with guilt, her bewilderment and horror, and especially her agonised expression in the air "O mio dolor," almost frantic execution of the accompanying cadences, was a vivid dis-play of combined musical and dramatic power. The last scene of the opera presented another evidence of fine artistic taste. Amina enters again in sleep; but her appearance has undergone a marked change. Instead of the delicate glow of health, and the placid air of peaceful innocence which marked the former scene, the face is pale and wan with mental suffering—the sleep troubled, and the step restless and uncertain. Her execution of this scena, as she utters, with touching pathos, her regret at Elvino's unkindness, and weeps over and presses to her bosom the flowers which he has given her, was exceedingly fine; and her closing air "Oh! non giunge," as, almost delirious with the thoughts of her vindicated innocence and renewed prospects of happiness, she gives vent to her overwrought feelings in alternate melody and cadence, was the triumph of expression and art. Jenny Lind was enthusiastically cheered throughout the opera, was called for at the close of each act, and was almost overwhelmed with the shower of bouquets that greeted her at the end of the opera.

No. XI.—(From the Cheltenham Chronicle, Sept. 2.)—On Thursday evening a brilliant audience assembled in the Town-Hall, Birmingham, to welcome this vocalist. She was accompanied by Solari, Gardoni, and F. Lablache, and was received with the utmost enthusiasm. Notwithstanding the size of the Hall, her slightest whisper seemed to fill it, as if the air had become musical from sympathy. She received several encores, which she cheerfully obeyed either by repeating a portion of the piece, or by one of her curtseys, which partake so largely of her winning simplicity. Balfe accompanied her in all the pieces, with the exception of the Swedish melodies. Jenny Lind arrived at Manchester on Friday, and appeared at the Theatre Royal for the first time on Saturday, in La Sonsambula. It is almost unnecessary to say that her reception was most gratifying. The house was a good one, though the price of admission was unusually high. A great number of the tickets had been bought up by speculators several weeks ago, who expected they would go to a high premium, but during the past five or six days they were offering at a discount, and put up in raffles and otherwise disposed of in publichouses.

No. XII .- JENNY LIND IN HAMBURGH .- As everything relating to this extraordinary artist has great interest for the public at the present moment, we may mention one or two circumstances connected with her professional visit to Hamburgh, during last year or the year before. As she preferred a residence in a private family, to noise and bustle, and the want of security and privacy experienced in continental hotels, she accepted the invitation of an English resident of Hamburgh, a Mr. Brunton, whose hospitable roof possessed for the fair Swede the additional attraction of its being the home of a countrywoman,—Mr. Brunton having married a Swedish countess. Here she resided, in the enjoyment of quiet, friendly, social intercourse, during her theatrical engagement in Hamburgh. We believe she received at that time 200 Louis a-night, which, as the Louis varies in value from 14s. to 16s. English, may be taken at from £140 to £160 a-night. Notwithstanding these very liberal terms, the prices of admission to the Hamburgh theatre were only advanced to double their usual amount. While at Hamburgh, Mdlle. Lind was somewhat annoyed by the large assemblages of the people in front of the house of her friends, to witness her departure to the theatre; and sometimes, such was their enthusiasm, that they would take the horses from her carriage, and drive themselves to the theatre, with all the outward demonstrations of a popular ovation, spontaneously offered to genius ward demonstrations of a popular evation, spontaneously othered to genius linked with youth, grace, and purity. Still these demonstrations were not a little distasteful to the modest, retiring nature of Mdlle. Lind, who is exceedingly averse to all the annoyances of being "lionized," especially to being stared at as if she were some extraordinary vocal machine, miraculously endowed with human speech and reason. To escape the staring of the crowd on one occasion, when she was about to proceed to the theatre, she was tempted to leave Mr. Brunton's door, spring into the carriage, and take the front seat, with her back to the horses, and when her companion or attendant followed has to require her to east hereal in the place of house, so that lowed her, to require her to seat herself in the place of honor; so that the gaping crowd stared at the maid, and cheered her, and honored her by sundry vivas, while Janny Lind, with her handkerchief held to her mouth, sat vis a vis to her companion, enjoying her disconcerted air, and the ingeniously diverted admiration of the crowd, and using her handkerchief not less to hide her smiles, perhaps her laughter, and the harmless

joke she had succeeded in playing off upon her numerous train of admirers, than to conceal her own features from view, and to prevent recognition of the true Jenny Lind.

[Next week we shall probably have another batch. Meanwhile we hope our readers will be amused by the above. Of course they will believe every word.—Ed. M. W.]

### FOREIGN INTELLIGENCE.

STRASBOURG .- (August 24.) - Dear -I should have written at Frankfort but there was no news of any kind that would interest you, all the great musical people being at the bathing places getting a stock of health for the winter. There is only one good singer there whose name is Chrudimskey, a tenor, an Austrian by birth, he is very young and, without doubt, will make a sensation in Germany: he sang with Jenny Lind at Studgart last October, and is said to have gained more applause than was exactly agreeable to the celebrated prima donna. By the by, you would be surprised how little is known of the sensation she has produced in London. I sat next a Hungarian prince at the Table d'Hote, on Sunday, who asked me if it was true that the overtures at one of the Operas in London were always encored. I need not tell you what pleasure it gave me to dilate on the charms of Grisi and Alboni, with both of whom he was well acquainted. He informed me, that no one of eminence is at present at Vienna. A temporary Opera House will be finished at Carlsruhe, in a fortnight, capable of accommodating one thousand persons. The site for building the new one is as yet undecided, but it will not join the Palace of the Grand Duke as the old one did. The late calamitous fire has put a number of persons out of employ, but the admirable system of government, which involves paying the artistes by the year, and giving them a pension for life, has tended much to alleviate the distress. Among the troupe are the well-known Heitzinger, Sontheim, Reigar, Madame Fisher, &c., &c. The theatre is open here, but badly supported. Adolphe Adam's Le Chalet, was given last night, and the music really well sung, to about fifty people in the pit. I will write you again from Milan, where one has a chance of hearing some musical gossip. I start to-night, aud shall walk across the St. Gothard on Sunday .- Addio. Always yours, sincerely. Let me have this week's and the next World. Addressed

Let me have this week's and the next World. Addressed Poste Restante, Milan. I met the celebrated London Editeur de Musique, M. Wessel, at Liege; he is en route to Hanover, whence he will doubtless bring some interesting MSS.

NEW YORK, GREEN STREET, Aug. 15 .- My Dear-Mrs. Bishop appeared for the first time in public on Wednesday the 4th inst., at the Park Theatre, and fully realized the expectations which had been created in the minds of the New Yorkers. The opera chosen for her debût was an English version of the Linda di Chamouni, which, however, was, by no means, a happy choice. The prevailing opinion here, is, that Madame Bishop is pre-eminently "a-head" of any English prima donna who has visited this continent, indeed, that as a singer, she is also the most finished artiste, English or otherwise, but some of the critics have formed a notion that her's is " a made voice." Not to enter upon this subject, her success has been triumphant, and is encreasing notwithstanding the three great difficulties under which she labours: -appearing in the hot season, when the city is deserted, in an ineffective opera, and with very inadequate support. I must tell you, however, that Mr. Frazer has delayed his departure and with his fine voice and energetic manner was very efficient in the arduous character of Sirval, and that your old friend, Youres Chubb, musical director, has his band and

chorus in excellent training. The New York l'estival is postponed "sine die"—a specimen of Yankee bubbles.

Berlin.—The young and charming, Marie Taglioni, has accepted an engagement at the Theatre Royal, Berlin, and will make her first appearance in October.

Paris.—The re-opening of the Opera is fixed for Wednesday, September the 7th, when will be performed La Juive, in which Duprez, Alizard, and the Mesds. Nau and Dameron, will appear. Soon after Charles VI. will be brought out with Barroilhet, Alizard, Bordas, and the Mesdames Masson and Dameron. Miss Birch will subsequently make her debût in Guillaume Tell. Mdlle. Cerito and Mdlle. Rosati will follow one the other closely. The Fille de Marble will be produced with great splendour for Cerito. The ballet was composed expressly for her. The first grand novelty will be Verdi's opera in four acts; the next, Scribe's and Auber's opera in five acts, and afterwards an entirely new grand ballet of action for Carlotta Grisi.

Bonn.—(August 24,)—Dear—I send you my second epistle, though I can hardly communicate anything about music, having been pretty well locomotive since my last, however, thus far, I have proceeded enjoying myself as much as heat, dust, and fatigue, will let me. King Leopold was expected in Ostend last Friday, and with him an addition of gaiety. It is a miserable "high scented" place, only endurable when the pure breezes waft across the sea. I left for Liege, the busy Birmingham of Belgium, but heard no music, and the theatre was closed for the summer months. The bronze statue of "old Gluck" stood in awful silence whilst the moon threw various effective shades on the stern face of the celebrated author of "Armide." The Liegois may well be proud of their departed townsman. We passed your favourite "vallé de repos," La Chaud-Fontaine, regretting not to be able to pass as you did, a week in that sylvan spot. We were however hurled on through the most charming valley to Verviers, thence to Charlemagne's city, "Aix-la-Chapelle." The situation of this town is the most happy imaginable, surrounded by smiling hills and verdure. Last Sunday I heard Beethoven's Mass, in C, performed in very good style at the " Done." The orchestra was complete and consisted of the musicians of the place. Fragments from Mozart's Masses were also very well executed. In the evening the same bands play to the votaries of Terpsichore. I heard it last evening at the magnificent "Redoute-Saal," the programme consisting of the well-known names of Strauss, Bosisio, Musard, Lanner, &c. The gamblers, as formerly, congregate in an adjoining room, while the Napoleon's rapidly change hands, you may see the visages distorted into all kinds of forms expressing anxiety and despair. Every morning at six the band plays pieces at the Bremmen, whilst the visitors swallow the nauseous hot sulphuric water evidently much against their inclinations. Yesterday we came on to Cologne, and after viewing the advanced state of the cathedral left for Bonn. The fellows who loiter about that splendid edifice are the most impudent rascals extant, they press themselves on the visitors' notice even contrary to their wishes. I had a good mind to give one of them a remembrance à l' Anglais, of no gentle kind. However I gave him words instead. My first walk here was to the statue of the most immortal of all immortals, "Beethoven," whose inauguration you witnessed and so ably subscribed in the Musical World. Now he stands as then but only a few strangers like myself gazed on the form of that body, idealizing the original human form in which the greatest

mind that ever the musical world knew, reigned for this and all future generations. The figure is well cast, it appears to me, however, hardly eminently enough placed; and a better site could have been found, for instance, in the Park of the Observatory. My next will probably be from Frankfort. Believe me, dear editor, to remain, &c. W. G.

### THE GLOUCESTER FESTIVAL.

(From our own Correspondent.)

Gloucester, August 31.—I am enabled to supply you with some further details respecting the Gloucester Festival; although as yet the directors have not entirely agreed as to the disposition of the entertainments, and consult on every occasion with closed doors. The principal singers already engaged are Mademoiselle Alboni, Staudigl, Miss Dolby, the Misses A. and M. Williams, Mrs. Weiss, and the Messrs. Lockey, T. Williams, and Weiss. The festival will take place on Tuesday, the 21st of September, and three following days. In the course of divine service, on the first morning, Handel's Dettingen Te Deum and one of his Coronation anthems, and Dr. Boyce's anthem, "Blessed is He," will be performed. Mendelssohn's Elijah will be given the second day. On the third day, a selection from the sacred works of Handel, Haydn, Mozart, Beethoven, &c. &c., will be provided. At the concert of the first evening, Mendelssohn's Walpurgis Night, and Sterndale Bennett's overture to the Naiades will be performed, with a miscellaneous selection of music. The second and third concerts will consist entirely of the usual genre of miscellaneous performances devoted to the concert The band will include the principal artistes of the Royal Italian Opera orchestra. The chorus will consist of upwards of 200 singers, the greater portions of which will be drafted from the different choral bands of the metropolis; the remainder will be selected from the various provincial choirs. Messrs. Townsend, Done, and Smith, the organists of Hereford, and Worcester. will preside at the organ and piano. The organ in the cathedral has been lately enlarged and improved, at a great cost. The improvements and alterations have been made by Mr. H. Willis, of London. It is expected that the town will be immensely full. One of the chief sources of attraction is undoubtedly Alboni, of whom everybody is speaking. You shall have another missive as soon as Yours, &c. B. I learn anything new.

### DRAMATIC INTELLIGENCE.

SADLERS WELLS .- This theatre, after an interregnum of some months, during which speculation tried its hand with some success at opera, opened its legitimate yearly campaign on Monday week. The company are nearly identical with that of last year. Shakspere's Cymbeline was the play chosen for the opening night. We have rarely witnessed any production on the stage which deserved greater praise for the completeness of its details and the splendour of the ensemble. The dresses, scenery, and all requisite adjuncts and accessories were admirable, and must have cost the management no inconsiderable expenditure of money, time, and pains. We cannot say that the performance pleased us entirely. Cymbeline is rather a play for the closet than the stage, and although there be undoubtedly two or three highly dramatic scenes, our sympathy is rather forced along, than follows spontaneously the evolvement of the story in representation. If acted by all first-rate artistes, a different impression might be produced, but certainly, though many parts of the performance were more than creditable, we could not help feeling that either

Shakspere or Mr. Phelps' troop flagged—we shall give the company the benefit of the doubt. Of the actors, some deserve favourable report, some indifferent, and some none at all. Mr. Phelps's Posthumus Leonatus was a good, wellstudied, and occasionally an energetic piece of acting; and though never elevating itself to the highest flights of tragic excellence, it was invariably characterised by qualities far above average merit. The quarrel scene with Iachimo exhibited Mr. Phelps's energetic power to much advantage. H. Marston's Iachimo displayed discrimination and taste. This gentleman has very fine capabilities, and he is a most admirable reader, a qualification in acting which would cover a multitude of sins. To Mr. G. Bennett's Bellarius and Mr. Scharf's Cloten, we can afford to award some dividend of Miss Laura Addison's Imogine was unequal, being entitled to commendation in some instances, especially in the more passionate demonstrations, while occasionally there was an absence of that suavity of maidhood that seems to distinguish this character from all Shakspere's other females. She was decidedly best in the last portions of the play. The performance was received with immense applause by a crowded auditory, who seemed to manifest the most intense delight at every scenic change, or every point of declamation. Lovell's fine serious play, The Provost of Bruges, has been also performed with great effect at this theatre. Indeed we are inclined to think that the representation of this play, as far as the actors are concerned, is superior to that of Cymbeline. Both plays continue to be alternated, and draw audiences nightly that throng the house almost to suffocation. Mr. Phelps has now a deservedly high repute at the Sadler's Wells Theatre, for what he has effected in the cause of the legitimate drama.

MARY-LE-BONE.—This little extreme-west-end theatre bids fair to rival its far-famed antagonist at the extreme-east-end, the Sadler's Wells. As Mr. Phelps had introduced the legitimate drama into the mediocratic locale of Islington and its thereabouts, and met with all the success he anticipated at the Sadler's Wells, so Mrs. Warner conceived might she as manageress, induct Shakspere and legitimacy into the aristocratic neighbourhood of St. John's Wood and Hyde Park Terraces, and elevate the performances at the Mary-lebone to suit the taste of the surrounding inhabitants, making them sources of attraction to all classes. Monday night last, the opening night, gave admirable prospects of what the management intended in their mode of performances. Shakspeare's Winter's Tale opened the season, a prologue, written by Mr. Searle, being previously spoken by Mrs. Warner. The scenery and stage appointments were in every respect excellent, and the play was cast very efficiently, considering that many of the performers were new to a London audience. To these gentlemen we shall allude in a subsequent notice, when we have sufficiently tested their abilities. Mrs. Warner's Hermione is too well known to demand any especial comments now. . It is, indeed, a most classic and beautiful performance. The farce of the Windmill followed, which we did not wait to see. The house was crowded in every part, The new management has commenced under the most favorable auspices.

### ORIGINAL CORRESPONDENCE.

PASQUIN AND FLOWERS.

To the Editor of The Musical World.

Are prejudices, deep imbibed in youth, To counteract and make thee note the truth."—Churchill.

DEAR Sin,—I perceive in the M. W. of last week, an article, signed "F. Flowers, (containing a number of long, learned words); but "for G—'s sake, reader, take it not for mine." I should be sorry to permit

your readers to remain in ignorance of this truth, and as it has ever been my aim to be the reporter of truths I, will not lose this first opportunity of revealing two new, unpublished truths. Your readers may set their own value on them—of this I am confident; they will at once exclaim "this sounds more like Flowers' writing, than the one about Pasquin." The sequel will prove this.—E. G.—Truth I:—By the usual method of writing and speaking of the treatment of Dissonances, twenty-five contradictions present themselves to the student. Part II.—By my treatment of two dissonances in a discord, 6,227,020,800 harmonic variations may be produced. These may be proved by examining the 8th page of my essay. I am, dear sir, yours truly, FRENCH FLOWERS. 3, Keppel Street, Russell Square.

### To the Editor of the Musical World.

13, Charles Street, Euston Square, 1st Sept. 1847. SIR,—Being a regular subscriber to your excellent periodical, The Musical World, I take the liberty of addressing these few lines to you, in the hope that through your powerful agency a poor, but deserving musician may be brought to the notice of the lovers of music. A friend of mine knowing me to be passionately fond of, although not proficient in music, apprised me that a youth about 17 or 18 years of age was in the habit of playing the harp every Friday evening inside a public-house, called the "Union," in the Bagnigge Wells Road, at which he had heard him, and was charmed with his performance. The glowing description caused me to cast aside the dislike which I felt at entering a publichouse, and I accordingly went there. It would be impossible for me to describe the delight and the surprise I felt when I heard him play. He executed some Welch melodies most brilliantly, and likewise several airs and marches from different operas, and also a waltz of his own, which was a very fair production. Comparisons, I am aware, are generally considered odious, but I cannot help saying that in my estimation, with the exception of Godefroid, there is not in England so grand a harpist; and I do really think that he possesses talent which if properly cultured would enable him one day to rank among the great harpist of the present day. From what I saw he appears to be of exceedingly sober and industrious habits, and seems devoted to the grandest science on earth, the science of sound. For myself I am a poor man, and my means will not allow me to take much pleasure of any kind, but I contrive, "by hook or by crook," as the saying goes, to obtain now and then a little recreation through music. Will you hear this harpist, Sir? I do not know how to frame this request. If my own means would permit it, I would engage this boy for a night, and invite you to my house for the purpose of hearing him; but then, perchance the invitation would not be accepted, and I therefore beg you to take the only means I am aware of, by which you can be present at his performance, namely, to visit, even for ten minutes, the bar of "The Union" public house, on any Friday evening, and if you are pleased with him, (Oh! you cannot fail to do so) then to notice him favorably in your Journal of Music.—I remain, sir, your most obedient servant,

[We have given insertion to the above letter in consequence of its good feeling, and are sorry that our business should hinder us from complying with the request of our correspondent. Perhaps some of our musical readers who have more time on hand than ourselves, may be tempted to hear this prodigy. We are always ready to lend a helping hand to real talent.—ED. M. W.]

# JUDGES' CHAMBERS, SEPTEMBER 2. (Before Mr. Justice Williams.)

### BUNN V. LIND.

In this action, brought by the lessee of Drury-lane Theatre against the celebrated Mdlle. Jenny Lind, for an alleged breach of an engagement, two summonses, taken out on the part of the defendant, came on for hearing before his Lordship in the course of the afternoon.

Mr. Corrie, as counsel for the defendant, attended, with her solicitor, Mr. Jennings; and Mr. Lewis (Lewis and Lewis,)

appeared for the plaintiff.

In this matter Mr. Justice Coleridge made an order for a commission to issue to examine witnesses abroad. The application was reported in *The Times* on the 18th of June last. It was then stated the action could not be tried until the sittings after Hiliary Term next.

Mr. Lewis called she attention of his Lordship to the first summons on the present occasion, which summons called upon

the plaintiff to show cause why the defendant should not be at liberty to examine viva voce the witnesses mentioned in the order of Mr. Justice Coleridge, dated the 17th of June. He would not trouble his Lordship with the matter, as it was better that the order made should be rescinded, and liberty given to examine witnesses vivá voce, as also for any person now in England to be examined before one of the Masters of the Court of Queen's Bench.

Mr. Justice Williams, on the assent of Mr. Jennings, made

an order to the effect mentioned.

Mr. Lewis then proceeded to show cause against the second summons in the case. It was, in his opinion, a very ridiculous one, and he would read it to his Lordship. It was to show cause "why the plaintiff, having threatened to hold the defendant to bail, should not forthwith make any intended application for bail or security, the defendant being about, temporarily, to be absent from this country, and in default thereof that he be barred from applying for bail or security in this cause." He had never before heard of such a summons, and he would submit to his Lordship that it could not be entertained for a single moment.

Mr. Corrie said, he apprehended that the summons could be entertained. The object of the application was to prevent the lady, the defendant in the cause, from being arrested, as she was about to set her foot on the steam-vessel to leave this

country.

Mr. Lewis remarked that it was quite wrong. Why did not the parties, if they thought so, at once put in bail?

Mr. Justice Williams said, the matter had been brought before him on a former day by Mr. Hoggins.

Mr. Lewis .- And Mr. Corrie now appears to induce your Lordship to make such an order. It is quite ridiculous.

Mr. Justice Williams intimated that he could not make an

order to the effect required.

Mr. Corrie urged the matter on his Lordship as one of some consideration to the defendant. It was wished to prevent any annoyance to the defendant, which might be shown by any ill-feeling on the part of the plaintiff. If it was intended to make any application for bail, it should be made at once, and not delayed until the party was about to get on board a steamer and leave England.

Mr. Lewis said, no application had been made, and the plaintiff was called upon to let it be known that he ever

intended to apply in the matter.

Mr. Justice Williams observed that it was a very novel application.

Mr. Jennings .- It is a very novel case, my Lord. We have

been waiting nine months to be arrested.

Mr. Lewis declared that his Lordship had no power to make such an order. Besides, he mig! t go to the Lord Chancellor, without an application to a judge at chambers to hold to bail.

Mr. Justice Williams said, he had discussed the matter with Mr. Hoggins. The defendant could give bail.

Mr. Lewis .- That is all we want.

Mr. Corrie repeated his observation, that the object was to annov the defendant. It was intended to drive off the proceeding to the last moment, and the object of the summons was that it should be made at once, so that bail could be given, if it was considered necessary.

His Lordship said, the summons must be dismissed.

Mr. Lewis asked for costs.

Mr. Jennings objected to costs being paid.

Mr. Justice Williams .- Well, I shall only give 6s. 8d. costs. His Lordship was understood to say that there had never been

such an order made as the one applied for, and he should certainly not grant such an application.

Mr. Corrie.-There never was such a case, my Lord.

Mr. Jennings observed that the plaintiff had threatened to apply to the Lord Chancellor for a writ ne exeat regno:

Mr. Lewis said, they had discussed the matter in order to ascertain whether it was intended to make an application to hold to bail.

His Lordship dismissed the summons, with 6s. 8d. costs to the plaintiff's solicitors.

### REVIEWS OF MUSIC.

" The Standard Lyric Drama." Part III .- T. Boosev and Co.

This work progresses admirably. There is not the least indication of flagging on the part of the projectors. The present portion of the Nozze di Figaro is the most intricate of the opera, and especially taxes the skill of the adapter of the words. Mr. Mould, nevertheless, has performed his portion far more than creditably, and elicits greater praise from us in this, than in the two former publications. The number before us reaches nearly to end of act the first according to the modern version. We fancy the Nozze ili Figaro will be completed in two more parts.

"Ocean" Song for a bass voice. Poetry by J. W. Roe. Composed and dedicated to Joseph Staudigl, by J. L. Hatton.—J. Alfred Novello.

Mr. Hatton's bass song is bold and characteristic in the melody and exhibits the taste and skillful resources of a musician in the accompaniments. The "Ocean" is deserving of our best recom-mendation. Mr. Roe has been tolerably successful in his words, which, however, have neither the strength of Barry Cornwall, nor the originality of Alfred Tennyson.

"The Musical Treasury." vocal and instrumental, consisting of original songs, duels, glees, &c. Selections from operas, comprising all the popular and best music of the day, together with Oratorios, Quadrilles, Waltzes, Polkas, Mazurkas, Galopades, &c., &c., written expressly for this work. Part 83.—G. H. DAVIDSON.

This publication is headed "Music for the Million," and certainly, in this instance, prices can prove no stumbling-block to the dissemination of the art. We only regret that the projection should endeavour to cram Jenny Lind down the throats of the million before these knew who Jenny Lind was. Here in seven pieces we find nothing but melodies sung by Jenny Lind. Now the proprietor of the Musical Treasury must have known how worthless were the same Swedish melodies, but they considered that the addition of Jenny Lind's name would guarantee a large sale, and we have no doubt it did-but-we have done.

" The Musical Bouquet." Part XXXVIII. Embellished with Pictorial Illustrations engraved on steet. Edited by George J. O. Allmann.-Published at the Office, 200, High Holborn.

Part 38, contains Quadrilles on airs from Robert le Diable, Part 38, contains Quadrilles on airs from Robert te Diade, arranged by Musard. Swedish melodies sung by Mdlle. Jenny Lind, viz:—No. 1, "Slumber Song," and No. 2, "Oh! tell me not the gentle flowers." Quadrilles on airs from La Figlia del Reggimento, arranged by Musard, and Swedish melodies, sung by Mdlle. Jenny Lind, viz: No. 3, "Mildly, oh, moon of night," and No. 4, "Love's revealing." A capital number.

"How sweet were those days." Canzonet. The words by W. S. PRENTICE.
The music composed by H. J. LEFIWICH.—J. WILLIAMS.

We cannot laud this song very highly. It is not devoid of tune, nor is it indifferently arranged, but it has something common in its general feeling by no means consonant with our notions of what is elegant in melody. The words, too, are feeble. What a strange ear the poet must have to rhyme "morn" with "gone." We have always found it very difficult to convince Cocknies of this poetical dissonance.

"Handel's Oratorio, Judas Maccabæus, in vocal score," with a separate accompaniment for the organ, or pianoforte, arranged by VINCENT NOVELLO. Part 2 and 3,—J. ALFRED NOVELLO.

We have alluded previously to the cheapness of Mr. Novello's new sacred publications, and have somewhat enlarged on their great utility in making known, by inevitable dissemination, the immortal works of the masters. This work is published in monthly parts, and will be completed in twelve numbers.

"Handel's celebrated Dettingen Te Deum," in vocal score, with separate accompaniments for organ, or pianoforte, arranged by VINCENT NOVELLO. Parts 2 and 3.—J. ALFRED NOVELLO.

This work belongs to the same class of publications as the former. The Dettingen Te Deum will be published in five monthly parts.

"Wood's Edition of the Songs of Scotland." Edited by G. F. GRAHAM. Parts 6 and 7. J. Alfred Novello.

Part the 6th of this very neat and meritorious publication contains "Logie o' Buchan;" "Lowland's of Holland;" "Of a' the Airts the Wind can Blow;" "Alas! that I cam' o'er the Muir;" "O, Charlie is my darling;" "Fair Janet;" "Ca' the Yowes to the Knowes;" and "Pibroch of Donuil Dhu." Part the 7th has, "Wilt thou be my Dearie?" "O, Waly, Waly;" "Where are the joys I have met in the morning?" "Tweedside;" "O Puirtith Cauld;" "O this is no my ain lassie;" "O, Love will venture in; and, "The Braes o' Balquhidder." The price of each part is no more than sixpence, though the printing and paper are excellent, and great care seems to have been expended in the general publication.

### REVIEW OF BOOKS.

\*Notes upon Dancing, Historical and Practical," by C. Blasts, Ballet-Master to the Royal Italian Opera; Maestro at the Imperial Academy at Milan, &c., &c.—M. Delaporte.

Monsieur C. Blasis is a voluminous writer on matters connected with the art histrionic and terpsichorean. He has already produced no less than fifteen elaborate treatises on dancing, and has also written biographical memoirs of Raffael, Pergolesi, Fuseli, Garrick, Tibullus, Catullus, Oliveres di Serres, and others. There are likewise works of higher aim announced as in the press from his pen; one of which is a compendious treatise or the physical, intellectual, and moral condition of man. We have said enough to show that Monsieur Blasis is a writer of great ability. It is, however, the work under immediate review with which we are to deal, and from which we are at present called upon to give our readers an estimate of the writer. The principal object of the "Notes upon Dancing," is to place that portion of the entertainment at the Lyric Theatre, entitled the ballet, on a new basis. For an explanation of this we must refer to the work itself. Monsieur Blasis' treatise is divided into three parts. The first part contains the Rise, Progress, Decline, and Revival of Dancing ; Works on Dancing; Celebrated Dancers; Description of Ancient and Modern Dancers. In the second part is provided the Origin, and Modern Dancers. In the second part is provided the Origin, Progress, and Present State of the Imperial and Royal Academy of Dancing at Milan, &c., &c.: and part the third comprises Memoirs of Monsieur Blasis' List of Works and notices of the principal members of his family, especially one devoted to his sister, Mademoiselle Virginia Blasis, the celebrated soprano singer, who visited this country many years ago. The work is apparently well written, if we may judge from the translation, which is given by Mr. Barton. We prefer the two first parts to the third. The Memoirs of the Blasis Family, however interesting to the immediate friends and advisors can headly be appropriate from the contract of the c diate friends and admirers can hardly be supposed to afford much entertainment to the general reader. Monsieur Blasis as a teacher of his art has brought out some of the first celebrities of the day. We may instance the names of Sophie Fuoco, Flora Fabbri, Ferraris, Granzini, and Marietta Baderna. In the historical notice there will be found much instruction and entertaining writing, and the practical hints will be found extremely useful to such as make a profession of the art. We can strongly recommend Monsieur Blasis' very clever production.

### REVERIE!

BY CAMILLA TOULMIN.

(From the New Monthly Belle Assemblée.)

Art thou to be shunned or courted— Thou the good, and ill reported? Thou the quarry, where the mind Delves its surest wealth to find; And like Sculptor o'er his stone, Moulds it till a thought be shown!

For thou hast the Syren's power In the student's lonely hour: Thou canst lure him from his task In thy gorgeous world to bask; Thou canst show a spirit-home Where ourselves may never come: Fair it is as mirage seems, That bright land of waking dreams, Where we plan—intend—suggest, All that shall our strength attest; But the hours so softly flee Lapped in lonely Reverie, That we need Ulysses' will To escape its dangers still—Not to dream the noon away, And in preparing—lose the day I

But by some purpose fore-intended, With our inward nature blended, Though we list the Syren's measure, And bear away its memorys' treasure, Let us be master—not the slave Of the dear Wealth its dreamings gave; And break from Reverie's controul To do the Deeds it shows the soul!

### MISCELLANEOUS.

Mr. Albert Smith, in conjunction with Mr. Alfred Crowquill, is engaged in the composition of a pantomime for M. Jullien, to be produced at Drury Lane Theatre.

MISS MESSENT.—This vocalist, who has been engaged by M. Jullien for Drury Lane Theatre, has gone to Paris to pursue her studies during the London vacation. We expect to hear her greatly improved when she returns, as we understand she intends placing herself under the care of one of the Garcia's for instruction.

Mr. WILLIAM PARKER, formerly a celebrated performer on the oboe, died last week, aged eighty-five. He had been a member of the Royal Society of Musicians for sixty-four years.

Mr. Rooke, the composer, we regret to state, remains in a very precarious state at Gravesend; with little, or no hopes, of his ultimate recovery.

Mr. J. Quincy Wetherbere, of the Royal Academy of Music, is delivering a series of six lectures on the Italian and German schools of vocal melody at Liverpool. The subject was "the vocal melody of the oratorio." The illustrations were executed by the lecturer, a vocalist of note, assisted by Mr. E. F. Smith on the pianoforte. The Liverpool press appears to entertain a high opinion of Mr. Wetherbee's ability, and speaks in flattering terms of his first four lectures.

PERROT, the prince of ballet-masters, is engaged with Cerito, and Rosati, by M. Duponchel, for the Academie Royale in Paris.

WHAT IS MUSIC?—I would fain know what music is. I seek it as a man seeks eternal wisdom. Yesterday evening I walked late in the moonlight in the beautiful avenue of lime trees on the banks of the Rhine, and I heard a tapping noise and soft singing. At the door of a cottage, under the blossoming lime tree, sat a mother with her twin babes: the one lay at her breast, the other in a cradle, which she rocked with her foot, keeping time to her singing. In the very germ, then, when the first trace of life scarce begins to stir, music is the nurse of the soul: it murmurs in the ear, and the child sleeps: the tones are the companions of his dreams: they are the world in which he lives. He has nothing: the babe,

although cradled in his mother's arms, is alone in the spirit: but tones find entrance into the half-conscious soul, and nourish it as earth nourishes the life of plants,—Bertina's Correspondence.

A MUSICAL CRASH,-The Rev. Mr. Bwhen residing at Canterbury, was reckoned a good violoncello player; but he was not more distinguished for his expression on the instrument than for the peculiar appearance of feature whilst playing it. In the midst of the adagios of Corelli or Avison the muscles of his face sympathised with his fiddlestick, and kept reciprocal movement. His sight being dim obliged him often to snuff the candles, and when he came to a bar's rest, in lieu of snuffers, he generally employed his fingers in that office; and lest he should offend the good housewife by this dirty trick, he used to thrust the "spoils" into the "sound holes" of his violoncello. A waggish friend resolved to enjoy himself "at the parson's expense," as he termed it and for the towards he was a sound holes. it, and for that purpose popped a quantity of gunpowder into B-'s instrument. Others were informed of the trick, and, of course, kept a respectable distance. The tea equipage being removed, music became the order of the evening; and after B-had tuned his instrument, and drawn his stand near enough to snuff his candles with ease, feeling himself in the meridian of his glory, he dashed away at Vanhall's 47th. When he came to the bar's rest the candles snuffed, and he thrust the ignited wick into the usual place; fit fragor, bang went the fiddle to pieces, and there was an end to the harmony that evening.

GREEK MUSIC.-It has been said that there is an invisible connecting link between the sister arts of music, poetry, and painting, and that a sort of analogy may be traced through the productions of genius in these different fields, so that the distinctive character or peculiar turn of thought which rendered the poet unique in his own calling, may yet be perfectly recognised in the inspirations of the painter or musician. Thus Michael Angelo is the Dante of painting, the composer of Don Juan that of Music. Moore is painting, the composer of Don Juan that of Music. Moore is assuredly the Claude Lorrain of poetry, and Bellini the Petrarch of song. Now there can be no doubt that this pretty theory is most thoroughly overthrown in Greece. Not only do the relics of antiquity, and the writings of the ancients bear testimony to their former excellence, almost beyond our comprehension, in poetry and sculpture, but in the present day their new-created literature teems with the works of young poets, giving evidence of the most rare talent, and at the polytechnic school the singularly rapid progress of the pupils, both in drawing and sculpture, has created much surprise. But with regard to music, I really think there is an organic deficiency in the case of each individual Greek. It is impossible for them rightly to intonate the most simple strain; their ideas of an air are fearfully vague; singing in tune is a mystery they have never dreamt of solving; and yet, true to that great principle in human nature which makes people always persist in attempting precisely what they cannot do, there is nothing a Greek performs more to his own satisfaction, or delights in so much as singing. Right bravely does he commence on the falsest of keys, and in the most nasal of tones, an unearthly shake of wonderful length, which dies away into a whining chromatic scale that is horribly melancholy; then digging out, as it were, his voice from the very depths of his chest, he ascends, by some inconceivably discordant process, to its highest pitch, and then yells without intermission till quite exhausted. As all are equally proficient in this fiend-like and dificult music, it may be imagined with what sort of a concert we were regaled throughout the whole of Easter-day; and yet they all looked so gay and good humoured, sauntering about in their very hand-somest dresses, that one could not but forgive them for expressing their pleasure in their own discordant manner .- Wayfaring Shetches.

JENNY LIND AND THE BOSJESMANS.—These singular specimens of the decreasing race of pigmies of South Africa are on the eve of departure to their wild and remote desert, previous, however to which, it is intended they shall pay Liverpool a visit. This week, amongst the distinguished persons who left their autographs at the Egyptian Hall, London, were Jenny Lind and Madame Grisi, both of whom, by a singular coincidence, were at the same time listening to the unmusical yet good humoured voices of these "children of the bush." "The force of contrast could no further go."

HERR JOSEPH GEIGER, Musical Instructor to the young Arch-

dukes of Austria, has been sojourning in London for a few days, en route to Paris, with his daughter, Constanze Geiger, who is reported to be a promising pianiste, and a composer of precocious talent. Mademoiselle Geiger is only eleven years of age.

Mr. R. Anderson Rust is about to give a series of Vocal and Instrumental Concerts in the provinces. He will be assisted by Miss Cubitt, Miss Ellen Lyon, and Signor Delavanti, as vocalists, and by Signor Zerbini, Signor De Bort, Mr. Newsham, Mr. John A. Ireland, Mr. S. T. Lyon, Mr. Lloyd Shepherd, Mr. Vaudrelan, Mr. Kaatz, Mr. Henry Maycock, and Mr. W. Handley, as instrumentalists. Signor Zerbini will be the leader, and Mr. R. Anderson Rust will be the conductor. We hope he will meet with success.

A Series of Vocal and Instrumental Concerts was given at the Theatre Royal, Rochester, during the present week, under the direction of Mr. Willy, the popular violinist. The band consisted of thirty performers, selected from the Royal Italian Opera, Philharmonic Concert, and Mr. Willy's Concert Band, assisted by several members of the Royal Marine Band. The vocal performers were Miss Ransford, (pupil of Signor Crivelli), a very promising young vocalist, and Mrs. Charles Harper. The instrumentalists numbered Mr. Willy, (violin); Mr. Carte, (flute); Mr. Nicholson, (oboe); Mr. Badderley, (clarionet); Mr. C. Harper, (horn); Mr. J. Harper, (cornet-a-piston); Mr. Westlake, (viola); Mr. Reed, (violoncello); and Signor Castelli, (double bass).

An Accompaniment.—The most singular spit in the world is that of Count de Castel Maria, one of the most opulent lords of Treviso. This spit turns 130 different roasts at once, and plays 24 tunes, and whatever it plays corresponds to a certain degree of cooking, which is perfectly understood by the cook. Thus, a leg of mutton, a Panglaise, will be excellent at the twelfth air; and a fowl, a la Flamande, will be full of gravy at the eighteenth, and so on. It would be difficult, perhaps, to carry farther the love of music and gormandizing.—Le Furet.

AMERICAN LYRIC AND THEATRIC NEWS.—Mr. Barrett, of the Broadway Theatre, when in London, offered Jenny Lind £500 per night, which her European engagements precluded her from accepting. The Danseuses Viennoises are at Albany, dancing to good houses. Tom Thumb is holding daily levees at Buffalo. Anderson has succeeded James Wallack at Montreal, and is playing at the Theatre Royal: the latter gentleman received a slight injury during a performance of Don Cæsar de Bazan, but is just recovering therefrom. Herz and Sivori are giving concerts at the watering places and other summer resorts. Mr. Lover has been giving his "Irish Evenings" at Newport, and other places, with great success.

HARGREAVES CHORAL SOCIETY, MANCHESTER.—The sixth concert of the sixth series will be given on Thursday, Sept. 16th. Selections from the works of Mendelssohn, Beethoven, Rossini, Haydn, Mozart, Weber, &c, will be performed. Herr Staudigl and Miss Kenneth are engaged.

Mr. Bunn opens the Surrey Theatre with a select operatic company, on the 27th of the present month.

GRISI, MARIO, AND TAMBURINI, accompanied by Mr. J. L. Hatton, have departed on a provincial tour in the West of England. At the end of the month, Grisi and Mario repair to Paris, and Tamburini hastens to St. Petersburgh, to undertake the conductorship of the Imperial Theatre.

Provincial Notions of London Operatic Doings.—There are many musical and dramatic on-dits as to future engagements of one sort or other, the truth of which can in few instances be guaranteed. Balfe, it is said, parts from Lumley, no reason assigned; and Castellan goes to Covent Garden in place of Persiani, who is not likely to recover sufficiently to permit her continuance on the stage. Favanti, who has been lately over here, is reported to have been engaged at Her Majesty's Theatre for contralto parts, as the best voice of that kind that can be found after Alboni's, and as being well calculated also to sustain all second and not a few prima soprano parts most effectively, without now involving the establishment in the eternal broils that abounded when she was there before, owing to the despotism and caprice of Grisi. Salvi, it is assumed, will not sing again with Mario, and will probably replace Fraschini at the other house, the latter tenor leaving on his

hearers at the end of the season exactly the impression described under this head the first night he sang. Gardoni having married Tamburini's daughter, it is conjectured that the Rubini of baritones Tamburin's daughter, it is conjectured that the Rubini of baritones will resume his old place under his former lessee; but the success as well as the engagement of Coletti negatives the supposition, independent of Tamburini being essential to Covent Garden. The Lablaches, father and son, promise to be faithful lieges under the Lumley regime, and no other defection of magnitude need be dreaded beyond those referred to, that of Balfe should it take place, being by far the most embarrassing. Probably the managerial organ, the Post, in summing up the season's doings, will throw some light on the Jenny Lind arrangements for next vear, the only intelligence of the kind to which any real innext year, the only intelligence of the kind to which any real in-terest can be said to belong. Whether Bunn will actually keep on Covent-garden for the winter months is much doubted, if for no other reason than the extreme difficulty of providing any counter attractions to Jullien, who opens Drury-lane in October.—Liverpool Albion.

### TO CORRESPONDENTS.

H. D. is informed that all operas produced at Drury Lane, under M. Jullien's management, will be given with recitative, accom-

panied, or unaccompanied.

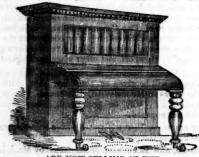
B. D. C.—Verrax.—Malto.—P. M.—We must altogether decline the paper contests into which the publication of the letters from our correspondents with the above signatures would inevitably involve us.

The letter of E. D. C. is well and truly penned, but there would be shown too much temerity on our part to give it insertion at present. Nevertheless, we shall not overlook his "broad hints." HILO .- Alboni is considerably younger than Jenny Lind.

HIETRIX.— We cannot take upon ourselves to decide which is the greatest dramatic artiste—Grisi, or Viardot Garcia.

ORTIA's lines are not exactly adapted to the columns of the Musical World. The like will apply to the communication from F. F.

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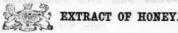
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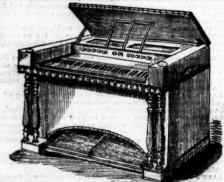
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